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The Anderson Galleries

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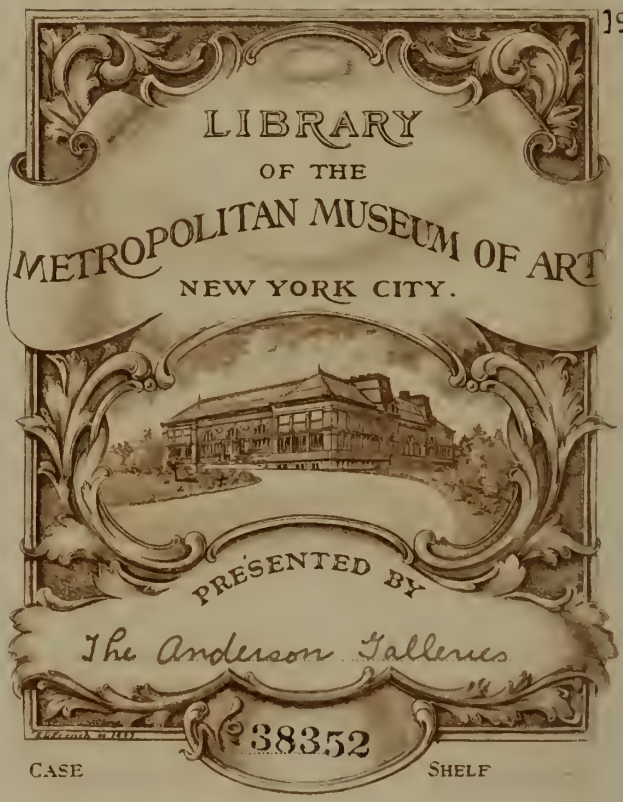

CASE SHELF

No. 746

Paintings, Drawings, Chinese Porcelains

AND OTHER

OBJECTS OF ART FROM PRIVATE SOURCES

INCLUDING THOSE FROM THE ESTATE
OF THE LATE

George Van Nest Baldwin

OF NEW YORK CITY

PAINTINGS BY INNESS, ELLIS, HOEBER, F. DE BRACKELEER, AND OTHERS;
WATER-COLORS AND PASTELS BY F. HOPKINSON SMITH, WM. C. SYMONS,
ROWLANDSON, DARLEY, CRUIKSHANK, H. K. BROWNE, KATE
GREENAWAY AND RANDOLPH CALDECOTT; PENCIL
DRAWINGS BY BURNE-JONES AND ROSSETTI;

CABINET PIECES IN CHINESE PORCELAINS, GLAZES, BRONZES,
AND MISCELLANEOUS OBJECTS.

TO BE SOLD

THURSDAY AFTERNOON AND EVENING, APRIL 8, 1909

THURSDAY AFTERNOON, CABINET OBJECTS, LOTS 1–103
THURSDAY EVENING, PAINTINGS AND DRAWINGS, " 104–219

SALES BEGIN AT 2.30 AND 8 O'CLOCK

PUBLIC EXHIBITION FROM APRIL 3, 10 A.M. TO 5.30 P.M.

The Anderson Auction Company

12 EAST 46TH STREET
NEW YORK

TELEPHONE, 120–38TH STREET

Conditions of Sale

1. All bids to be PER LOT as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Anderson Auction Company will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition two or more days before the date of sale, for examination by intending purchasers, and the Anderson Auction Company will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, without recourse. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Anderson Auction Company will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. TERMS CASH. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Anderson Auction Company shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Anderson Auction Company to enforce the contract with the buyer, without such re-sale.

8. The Anderson Auction Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts and charges of such carriers and packers.

THE ANDERSON AUCTION COMPANY,
12 East 46th Street, New York.

N. B. Be sure to bid on the lot you wish to buy.

Paintings, Drawings, Chinese Porcelains

THE COST OF THIS CATALOGUE, PRICED, AFTER THE SALE, WILL BE $1.00

DECORATIVE PORCELAIN PLACQUES.

1. HEAD OF A GIRL. Height, 10 in.; width, 7½ in.
2. WILD ROSES. Diameter, 7½ in.

PEDESTAL.

3. MAHOGANY PEDESTAL.

SHAKESPEARE.

4. BRONZE BUST OF SHAKESPEARE, two feet high. F. BARBEDIENNE, Fondeur. No. 529.
   * The Barbedienne bronzes are noted for their quality and general excellence.

BRONZE RELIEF.

5. THE LAST SUPPER, after Leonardo da Vinci. Height, 14 in.; width, 26 in.
6. PORTRAIT HEAD.

PLASTER RELIEF.

7. TWO PORTRAITS—Children's Heads in Plaster Relief. Diameter, 6½ in.

MARBLE GROUP.

8. HIAWATHA. Height, 23 in.; width, 32 in.

INDIAN HEAD.

9. INDIAN HEAD IN WESTERN MARBLE, in Relief, by L. Avet, 1882. Signed. 4 in. Mounted on a small panel.

* The likeness, which is taken from life, is that of a famous Ute Medicine Man, well known in Colorado shortly after the Custer Massacre.

CLOCK.

9*. EIGHT-DAY HALL CLOCK, made by Tiffany & Co. The tall case, which rests on claw feet, is of mahogany, elaborately carved with griffins and grotesque arabesques, while in the centre of the base, carved in high relief, is a young faun holding aloft a bunch of grapes. The dial is of gilt metal, with a lunar dial above. Whittington chimes ring the half and quarter hours. Height of case, 8 ft. 10 in.; width of base, 2 ft.

CHINESE PORCELAINS

From the Estate of the Late

George Van Nest Baldwin.

SNUFF BOTTLE, WITH STOPPER AND STAND.

10. FEITSUI JADE. 2½ in. high.

BOTTLE-SHAPED VASE, WITH STAND.

11. DECORATION of a geometrical pattern carved on the surface of creamy white ground. Ming Period. 7¾ in. high.

OVIFORM JAR AND STAND.

12. COATED WITH LIGHT CELADON on large gray crackle. Date, Ming Period. 5¾ in. high.

OVIFORM VASE AND STAND.

13. COATED WITH LIGHT APPLE GREEN on gray crackle. Ming Period. 7½ in. high.

BOTTLE-SHAPED VASE AND STAND.

14. DECORATION OF FUNGUS, carved into the surface of a cream-white ground. Ming Wan Li Period, 1573–1629. 4 in. high.

OVIFORM VASE AND STAND.

15. BLUE CELADON GLAZE on crackle stoneware. Ming Wan Li Period. 6½ in high.

BOTTLE-SHAPED VASE, WITH STAND.

16. COATED WITH TURQUOISE-BLUE GLAZE. Chien Lung Period. 6 in high.

GLASS VASE.

17. BOTTLE-SHAPED. Turquoise-blue color. Signed. Chien Lung Period. 10 in high.

BOTTLE-SHAPED VASE AND STAND.

18. DEEP PURPLE GLAZE. Chien Lung Period. 6 in. high.

OVIFORM VASE AND STAND.

19. CORAL RED GLAZE. Chien Lung Period. 5 in high.

MINIATURE VASE AND STAND.

20. DEEP MAZARINE BLUE GLAZE. Chien Lung Period. 3½ in. high.

SNUFF BOTTLE AND STAND.

21. DECORATION, SEVEN GODS OF LUCK under the Bamboo Tree, in blue and white, soft paste porcelain. Chien Lung Period. 3 in. high.

BOTTLE-SHAPED VASE AND STAND.

22. COATED WITH IRON-RUST GLAZE on hard porcelain. Chien Lung Period. 7 in. high.

BOTTLE-SHAPED VASE, WITH STAND.

23. COVERED WITH MAZARINE BLUE on hard paste porcelain. Chien Lung Period. 10 in. high.

SMALL COUPE AND STAND.

24. MUSTARD YELLOW GLAZE on a crackle ground, and the interior of chameleon green. Chien Lung Period. 2½ in. diameter.

SMALL COUPE AND STAND.

25. JAR-SHAPE, COVERED with forest-green enamel glaze on crackle ground. Chien Lung Period. 2½ in. diameter.

SPILL FLOWER-HOLDER AND STAND.

26. DECORATION OF A LANDSCAPE, incised on the glaze and covered with Imperial Yellow. Chien Lung Period, 1736–1795. 5 in. high.

SMALL COUPE AND STAND.

27. SANG-DE-BŒUF GLAZE on stone pottery. Chien Lung Period, 1736–1795. Wood stand. Diameter, 2½ in.

BRUSH-HOLDER.

28. CHERRY RED GLAZE on light celadon. Kang Hsi Period.

UNIQUE BOTTLE-SHAPED VASE AND STAND.

29. DECORATION OF ASTER FLOWERS in blue and white. Leaf mark on bottom. Kang Hsi Period. 8 in. high.

BRUSH-HOLDER AND STAND.

30. COATED WITH CORAL RED GLAZE. Kang Hsi Period. 5 in. high.

CLUB-SHAPED VASE AND STAND.

31. COVERED WITH MIRROR BLACK GLAZE. Kang Hsi Period. 10 in. high.

OVIFORM VASE AND STAND.

32. DECORATION OF PEONIES AND ROCKS carved out on the surface of soft paste, white ground. Kang Hsi Period. 7¾ in. high.

MINIATURE VASE AND STAND.

33. FIGURE DECORATION in blue and white. Kang Hsi Period. 3 in. high.

GALLIPOT VASE AND STAND.

34. DECORATION OF PLUM BLOSSOMS AND BIRDS under the glaze of a deep slate blue. Kang Hsi Period. 8 in. high.

CLUB-SHAPED VASE.

35. DESIGN OF PEONIES on powder blue ground. Kang Hsi Period, 1652–1722. 6½ in. high.

FLOWER VASE AND STAND.

36. COVERED WITH CLAIR DE LUNE GLAZE, double ring mark. Yung Cheng Period. 5¾ in. high.

SNUFF BOTTLE AND STAND.

37. DECORATION OF "HUNDRED STORKS" in blue and white. Yung Cheng Period. 2¾ in. high.

BOTTLE-SHAPED VASE AND STAND.

38. COATED WITH BRILLIANT TURQUOISE BLUE GLAZE. Yung Cheng Period, 1723–35. 5½ in. high.

MINIATURE VASE AND STAND.

39. BOTTLE-SHAPE, COVERED WITH TEA-LEAF GLAZE. Yung Cheng Period, 1722–1755. 3½ in. high.

BOTTLE-SHAPED VASE WITH STAND.

40. COATED WITH A DEEP PURPLE GLAZE on stoneware. Yung Cheng Period, 1723–1735. 6 in. high, wood stand.

CHINESE PORCELAINS, IVORY CARVINGS AND OTHER OBJECTS OF ART.

The Property of a Gentleman.

41. SWORD GUARD.

42. SWORD GUARD.

43. IRON BOX.

IVORY CARVINGS.

44. MAN AND BEAR WRESTLING.

45. IVORY- AND WOOD-CARVING. Carved by Behl of Nuremburg.

46. SIMILAR IVORY- AND WOOD-CARVING.

47. IVORY CUPID, WITH MASK.

48. SWORD GUARD.

49. SWORD GUARD.

SNUFF BOTTLES.

50. HARD PASTE. Flat four-sided bottle. Blue and white decoration. Ten finely penciled figures in fine tones of sapphire blue. Character mask. Chien Lung [1736–1795], on foot.
    * No. 448, Hunter sale.

51. CYLINDRICAL SNUFF BOTTLE. Lang-Yao.

BOWLS AND JARS.

52. WINE BOWL on Pedestal. Outside covered with a soft iridescent glaze of coral red. Interior, turquoise-blue enamel. Seal mark on foot Chien-Lung Period, 1736–1795.
    * No. 422, Hunter Sale.

53. BRIGHT GREEN POTTERY GOURD. Soft pottery of the 16th Century. A flawless specimen. Height, 8 in.

* No. 371, Clark Sale.

54. CLOISONNÉ BOWL.

55. CLOISONNÉ ASH-RECEIVER.

56. UNIQUE BOWL. Soft cream-white paste, with a pronounced medium crackle of peach-bloom tints of varied shades. A rare and interesting accident in firing. Kang Hsi Period.

* No. 417, Hunter Sale.

57. KAGA BOWL. Coral-red glaze. Rich gold decoration of carp leaping from water, cloud forms, and other designs. By Yeiraku. 19th Century.

* No. 395, Edelheim Sale.

58. CHINESE BOWL.

59. MINIATURE GALLIPOT. Hard paste. Clear white texture. Warrior watching sage in boat, from overhanging rock. In bright shades of fine cobalt blue. Marked Chien Lung Period.

* No. 541, Hunter Sale.

60. MINIATURE GALLIPOT. Old Chinese porcelain. Landscape and river view in dark blue under the glaze.

* No. 327, Edelheim (?) Sale.

61. HAWTHORNE GINGER JAR. Old Chinese porcelain.

62. TEMPLE JAR, WITH ORIGINAL COVER. Old Chinese piece. Famille Verte decorated with a garden scene with pine tree and figures on both body and cover. Height, 7 in.

63. SWORD GUARD.

64. SWORD GUARD.

PAPER-CUTTERS.

65. TORTOISE-SHELL PAPER-CUTTER.

66. IVORY PAPER-CUTTER.

PLATES.

67. PLATE—OLD DELFT. Vase of flowers and other designs in bright colors. Diameter, 9 in.
    * No. 474, Edelheim Sale.

68. CHINESE PORCELAIN PLATE. Decoration of figures and flowers in medallions, and inscriptions in gold. Diameter, 8½ in.
    * No. 409, Edelheim Sale.

69. OCTAGONAL TRAY. Imari porcelain. Crests in relief and enameled floriated decoration in border. Diameter, 7½ in.
    * From Edelheim Collection.

70. MAJOLICA DISH. Circular, with convex centre. Decorated in bands; a chevron filled in with green. Next, an arched border of scrolls—white on buff, with a little green. Centre, a wreath of leaves, crown, shield and armorial device. Diameter, 11 in.
    * No. 665, Edelheim Sale.

71. NEST OF SIX SAKE SAUCERS. Graduated sizes. Vermillion lacquer, with the seven household gods of luck, Ebisu, Daikoku, Benten, Fukorokuju, Bishamon, Jurajin and Hotei in black, silver and gold lacquer. Signed Korin on each saucer.
    * No. 352, Hunter Sale.

72. COPPER BASKET PLATE.

73. SAKE SAUCER. Vermillion lacquer, profusely decorated with various symbols and crests in various colored gold lacquers.
    * Hunter Collection.

74. ANOTHER, SIMILAR.

75. SWORD GUARD.

76. SWORD GUARD.

TILES.

77. EIGHTEENTH-CENTURY DAMASCUS TILES.
    * This and the following three lots came from the Edelheim Sale.

78. ANOTHER, SIMILAR.

79. ANOTHER, SIMILAR.

80. ANOTHER, SIMILAR.

IVORY TUSK.

81 CARVED IN BOLD RELIEF, to illustrate a country road and industrial life in old Japan. Farmers, tradesmen, faggot-carriers walking about under pine trees, surrounded with streams, are executed in skilful workmanship. Height, 12¼ in.

* No. 88, Oestler Sale.

VASES.

82. SLENDER VASE. Hexagonal shape and flaring neck. Suen-Té. Height, 12 in.

* From the Fushima Collection.

83. SMALL VASE. Gold lacquer. Black-and-red panels, with decoration of birds, flowers, and the sacred mountain. Height, 6½ in.

* From the Sprague Sale.

84. ANOTHER, SIMILAR, from the same Collection.

85. BOTTLE-SHAPED VASE, with long neck. Fine heavy celadon texture. Height, 4¾ in.

* No. 401, Hunter Sale.

86. OVIFORM VASE. Yung Cheng Period, 1722–1733. Of graceful form and fine texture. Invested with a pellucid monochrome glaze of pale sea-green celadon. Two butterfly ornaments carved in relief at shoulder.

* No. 44, Burritt Sale.

87. PAIR SMALL VASES. Jar-shaped. Early Chinese porcelain. Decoration of European coat-of-arms and floral design.

* No. 526, Edelheim Sale.

88. STONE-BLUE VASE Chien Lung Period, 1736–1795. Fine bottle-shaped. Invested with a translucent monochrome glaze of stone-blue. Round the shoulder is a band of palmettes modelled in low relief. Underneath the foot, sealmark pencilled in cobalt blue. Height, 16 in.

* No. 108, Halstead Sale.

89. LARGE BLUE BOTTLE-SHAPED VASE.

90. BOTTLE-SHAPED VASE. Enamelled with a monochrome glaze of brilliant deep-red ground. Chien Lung Period, 1736–1795.
No. 845, Oshman Sale.

91. SWORD GUARD.

92. SWORD GUARD.

93. SWORD GUARD.

94. HAWTHORN VASE. Old Chinese porcelain.

95. ROOKWOOD VASE.

96. OVIFORM VASE. Old Chinese porcelain. Apple-green crackle glaze. Height, 9½ in.
* No. 422, Edelheim Sale.

97. IVORY-WHITE EGG-FORM VASE. Kien Lung, 1736–1795. Height, 10 in.
* No. 258, Clark Sale.

98. VASE, CLUB-SHAPED. Covered with a fine Souffler glaze known as powder-blue. Kang Hsi, 1652–1722.
* No. 856, Oshima Sale.

99. FLOWER VASE. Ovoid shape. Dragon amid waves in blue under the glaze. By Kozan.
* No. 119, Edelheim Sale.

100. SUPERIOR MANDARIN FORM VASE. Soft paste porcelain—Landscape and river view. Yung Ching Period, 1723–1736. Height, 10½ in.
* No. 169, Clark Sale.

101. JAPANESE CLOISONNÉ VASE decorated with lilies, passion flowers and begonias on a pale mauve ground. Doves appear among the flowers and a dragon encircles the neck of the vase. Height, 3 ft. 4½ in.
* From the Estate of Mrs. N. F. Lewis.

102. JAPANESE CLOISONNÉ VASE, decorated with sprays of apple blossoms, chrysanthemums and birds on a sky-blue ground. Height, 3 ft. 8 in.
* From the Estate of Mrs. N. F. Lewis.

103. SWORD GUARD.

104. SWORD GUARD.

SECOND SESSION.

THURSDAY EVENING, APRIL 1, 1909.

CRAYON, PEN AND WATER-COLOR DRAWINGS.

ADAMSON (SYDNEY).

104*. FRIENDSHIP. Older man leaning from a buggy to shake hands with a young man. Wash drawing. Signed. Folio.

AMERICAN ILLUSTRATORS.

105. ORIGINAL ILLUSTRATIONS in pen-and-ink, by Zogbaum, Turcas, Yook, Parry, Ransom and Drake. 4to. Mainly signed. (16)

106. ORIGINAL ILLUSTRATIONS. By Robt. Chambers (two very good), Budd, Ransom, Stearns, and others. Pen-and-ink and wash drawings. (11 pieces.) Folio, in portfolio (worn), mainly signed.

107. ORIGINAL ILLUSTRATIONS. By Turcas, Budd, Ransom and others, many unsigned. Folio, pen-and-ink and wash drawings. (35 pieces.) In portfolio.

108. TWO OLD DARKIES; and Darkey with a load of Butter-bean poles. Fine wash drawings, narrow folio. (2 pieces.)

ALLCHIN (HARRY).

109. AUTUMN EVENING. Water-color drawing. A bay, with flamingos, and misty purple hills. Finely executed. 4to. Signed.

BACON (HENRY).

110. MAJOR MOLLY: Monmouth Court House, June, 1778. Crayon and wash drawing. Folio. Signed.

* Splendid drawing of the Revolutionary heroine.

BARTSCH (C.).

111. THE FLOWER GARDEN, with girl. Poster effect. Crayon and wash drawing. Narrow folio. Signed.

BECKWITH (J. CARROLL).

112. LADY AT THE SPINET. Fine pencil and wash drawing. Signed. Graceful lines. Folio.

BROWNE (HABLOT K.—"PHIZ.").

113. HUNTER IN FULL CAREER. Red crayon drawing, initialed.

* This and the following 11 are all original drawings by the noted caricaturist.

114. ONE MAN IN A TUB. Pencil drawing of a baby, initialed.

115. NYMPH OF DIANA. Red crayon drawing, initialed.

116. UNDER THE MISTLETOE. Pencil drawing, initialed.

117. NUDE INDIAN HUNTER. Red crayon drawing, signed "H. K. B. '49"

118. HELP. Child giving food to poor woman and child. Pencil drawing, initialed.

119. THE ARREST. Pencil drawing, initialed.

120. THE BRINK OF RUIN. Pencil drawing, touched with red crayon, initialed.

121. THE WHISPER. Mother and baby, pencil drawing, initialed.

122. PEASANT AND HUNTING SQUIRE. Pencil drawing, initialed.

123. LEGS AND SHOULDERS. Mother and baby, pencil drawing, initialed.

124. USED UP. Pencil and sepia drawing of an old horse.

BURNE-JONES (SIR EDWARD).

125. STUDY IN DRAPERY. Original drawing in red chalk (figure of a woman), signed "E. B. J. 1884"

CALDECOTT (RANDOLPH).

126. WINTER. Original wash-drawing, signed "R. C." snow scene, an old man on the road.

COFFIN (W. A.).

127. LIFE CLASS, WITH MODEL POSING. Crayon drawing. Folio. Signed.

CRAIG (W.).

(From the Estate of Dr. A. B. Ball.)

128. LANDSCAPE, WITH CATTLE. Signed water-color. 13 x 9 in. Framed.

129. LANDSCAPE AND BEECH TREES. Companion to the above. Water-color.

CRUIKSHANK (GEORGE).

130. OLD WOMAN. Original water-color. Signed "G.C'k." Underneath a penciled sketch of a cat.

DARLEY (F. O. C.).

131. THE SCALP DANCE OF THE SIOUX INDIANS BY TORCHLIGHT. ORIGINAL SEPIA DRAWING. SIGNED. Small folio.

* This and the following eight lots are original and UNPUBLISHED drawings by Darley, intended to be issued as a monumental example of his best work, with other drawings. This work was never completed and these nine drawings are all that remain of the unfinished work. Each one is signed.

132. THE COUNCIL OF WAR.

133. CATCHING WILD HORSES.

134. "POHK-KONG" OF THE MANDAN TRIBE (see Catlin, page 169). A peculiar form of self-inflicted torture by the Indians as part of their religious ceremony.

135. THE ENCOUNTER. A spirited scene between hostile Indians on horseback.

136. MOVING A VILLAGE. The tribe crossing the prairie, women on horseback and afoot, children and dogs.

137. RETURN FROM THE HUNT. Two Indians in a birch-bark canoe, with a dead deer, landing at the camp; two women and children coming to meet them.

138. THE DISCOVERY DANCE. Eight warriors in paint and feathers.

139. BURIAL. Man, woman and child, seated in grief on a cliff overlooking a stream. The dead body wrapped and placed in a tree, according to their custom.

140. PENCIL DRAWINGS. 3 landscapes and grapevine. 12mo, in mats.

DAVIS (A. J.).

141. PARTHENON: ERECHTHEION: HEXASTYLE PORTICO IN ANTIS, and another. 8vo. Finely executed water-colors. (4 pieces.)

DE HAVEN (F.).

142. RIVERSIDE LANDSCAPE. Wash drawing. 11x15 in.

GREATOREX (ELEANOR).

143. ORIGINAL ILLUSTRATIONS IN PEN AND INK AND WASH DRAWINGS of her work in Paris. Folio, signed. (24 pieces.)

GREENAWAY (KATE).

144. A GIFT HORSE. Original water-color drawing. 8vo. Signed "K. G." A little girl drawing a toy horse.

GRIBAYEDOFF (V.).

145. PEN-AND-INK PORTRAIT OF JOSEPH JEFFERSON. 4to. Signed.

* A fine example of Gribayedoff's well-known and carefully executed portrait drawings.

HITCHCOCK (GEORGE).

146. CORNER OF THE WOODS. Pastel. Green turf in the foreground, with trees and a flight of old stone steps at the back. Signed with initials. 12 x 16 in. Framed.

* From the estate of the late Dr. A. B. Ball.

IRVING (SIR HENRY).

147. ORIGINAL CRAYON PORTRAIT OF SIR HENRY IRVING AS DANTE, by Kate Rogers Nowell, a well-known New York artist. Bust, life size. Framed. 18 x 23 in.

* A fine profile, showing Sir Henry made up as Guido's Dante, the drawing of the hand holding the drapery away from the shoulder is particularly fine. Irving was noted for the way in which he used his well shaped hands in his acting.

JOSI (C—C. J. MARTIN).

148. HORSES. "Supper Time." Water-color drawing.

KEENE (CHARLES).

149. VACCINATION: A DERBY WEEK REMINISCENCE. Humorous drawing. Signed. Mounted on the reverse is the reproduction of the drawing as it appeared in print, probably in *Punch*. 4to. Framed.

KEMBLE (E. W.).

150. UP AND DOWN OLD BRANDYWINE (by J. W. Riley). Illustration for the title. Signed. Small 4to. Wash drawing, 1894.

LAURENS (A. P.).

Contemporary French Artist.

151. DREAMS. Fine imaginative wash drawing. Signed. 4to.

152. ANGELS OF WRATH AND MERCY. Fine and imaginative. Wash drawing. Signed. 4to.

UNKNOWN.

153. LITERATURE, her brow bound with laurel and holding aloft an old Greek lamp, background of manuscripts and old books with silver clasps. Wash drawing. Narrow folio.

MILAR (A. T.).

154. SURF. Height, 13 in.; width, 9½ in.

NEWELL (PETER).

155. DE BRIS WRITING IN HIS CELL. Wash drawing. Signed.

156. ELIZABETHAN PERIOD. Interior with six cavaliers. 4to. Signed wash drawing.

UNKNOWN.

157. NYMPHS DANCING BEFORE BACCHUS. Height, $10\frac{1}{4}$ in.; width, $15\frac{1}{2}$ in.

* An original sketch in water-colors.

OWEN (R. EMMETT).

158. SPIRIT OF AUTUMN. Finely executed pencil drawing, poster effect; the design of her gown, the fillets in her hair and the aureole silvered. Small folio, signed.

UNKNOWN.

159. A PEASANT CHRISTENING. Height, $8\frac{1}{2}$ in.; width, $7\frac{1}{2}$ in.

* An original pencil drawing.

POWERS (C. E.).

160. FLOWERS: Red lilies in a jar seen against drapery. Water-color, signed. 18x12 in. Framed.

* From the estate of the late Dr. A. B. Ball.

PYLE (HOWARD).

161. FRIENDS. Argument over a disputed point between two men. Wash drawing. Small 4to. Signed "P."

162. TWO MEN STANDING; evening dress. Wash drawing. Signed "P." Small 4to.

163. TWO MEN LOOKING AT A PICTURE (the younger one might well represent Eugene Field, as the likeness is strong). Wash drawing. Signed "P." Small 4to.

164. MAN AND WOMAN, the man with his hat ready to leave. Wash drawing. Signed "P." Small 4to.

ROSSETTI (DANTE GABRIEL).

165. STUDY FROM SKETCH BOOK, 1871. Original pencil drawing of a woman seated.

166. STUDY FROM SKETCH BOOK, 1851. Original pencil drawing (two studies of nude woman and child on one sheet).

ROWLANDSON (THOMAS).

167. A GLASS ON THE ROAD. Signed. This and the following 8 lots are all original water-color drawings.

168. MAMMA SHOWING OFF DAUGHTERS. Signed.

169. YOUNG WIVES AND OLD HUSBANDS. Signed.

170. FATHER DISGUSTED AT DAUGHTER'S CHOICE. Signed.

171. CONTEMPLATION.

172. A GRECIAN MAID.

173. STUDIES IN PHYSIOGNOMY. 14 profiles.

174. DR. SYNTAX.

175. THE CHEF.

SMEDLEY (W. T.).

176. ILLUSTRATION FOR "THE CASA NAPOLEON." Pen-and-ink. Small folio. Signed.

SMITH (F. HOPKINSON).

177. THE LIONS OF TRAFALGAR SQUARE. Northumberland Avenue. Pastel and wash drawing. Folio. Signed and dated "London, October, 1882."

* The Lions loom up large and imposing in the fog. The National Gallery, cabs and foot-passengers are seen dimly. Fine and characteristic.

SYMONS (WILLIAM CHRISTIAN).

Contemporary English Artist.

178. A VILLA IN A GARDEN IN FRANCE (water-color). Height, 10½ in.; width 8 in.

179. LANDSCAPE IN FRANCE (water-color). Height, 9 in.; width 12¼ in.

180. ALONG THE GARDEN WALK (water-color). Height, 14 in.; width, 10 in.

181. THE GARDENER'S DAUGHTER (water-color). Height, 10 in.; width, 14 in.

THULSTRUPP (T. de).

182. MINING CAMP. Interior of a rough hut in a mining camp, man and woman; an open door through which a man enters, with his hand on a pistol. Signed wash drawing. Folio.

183. WESTERN MAIL-CARRIER. On horseback at a rapid gallop. Pen-and-ink. Signed.

184. TWO ILLUSTRATIONS for "Fact in Fiction," and one for "Gloria et Pax." Small folio. Signed pen-and-ink and wash drawings. (3)

VIERGE (DANIEL).

185. FAUST AND MARGUERITE. Finely drawn pen-and-ink. 8vo. Signed.

186. WINE-CELLAR, WITH MEN DRINKING. Finely drawn in pen-and-ink. 8vo. Signed.

187. FATHER TIME. Fine pen-and-ink drawing. Small folio. Signed.

WAGREZ (JACQUES).

188. THE SPIRIT OF CHAMPAGNE. Finely drawn in pen-and-ink. 8vo. Signed.

WAUGH (EDWIN).

189. COME WHOAM TO THY CHILDER AN' ME. Title and 11 illustrations in water-color, with a verse of the old ballad written underneath each. Small 4to. (12 pieces.)

WELBY (E.).

190. IDEAL HEAD. Girl's head crowned with laurel wreath. Pencil and wash drawing. Signed. Folio.

WILES (IRVING R.).

191. AN ARGUMENT IN A MINING CAMP. Pen-and-ink drawing by Wiles. Signed. Folio.

UNKNOWN.

192. WOMAN AND A BOY. Height, 31 inches; width, 24 inches.

OIL PAINTINGS

BOMPARD (MAURICE—After).

193. VIEW IN VENICE By L. Jonnart, after Bompard. Signed. Unframed. 23½ x 28¾ in.

BRACKELEER (FERDINAND de).

Celebrated Belgian Painter.

194. THE CHILDREN'S SUPPER. Canvas. 20 x 25 in. Framed.

* German interior, with a group of children round the table, gazing eagerly at the dish which the Mother is about to place thereon; the Grandmother sits by the blazing hearth, a figure of the Virgin in a niche overhead.

CARPENTER (H. T.).

195. SPIRIT OF THE SEA. DRAWING IN BLACK-AND-WHITE, on canvas. Small folio. Signed.

DAUGON (VICTOR).

196. FLOWER PIECE. Height, 26½ in.; width, 21½ in.

* From the Estate of Mrs. N. F. Lewis.

DE HAVEN (FRANK).

197. LANDSCAPE—MOONLIGHT. Height, 22 in.; width, 25 in.

UNKNOWN.

198. DUTCH LANDSCAPE, WITH CATTLE. On Wood. Height, 18 in.; width, 25 in.

* Undoubtedly the work of one of the early Dutch painters. From the Estate of Mrs. N. F. Lewis.

ELLIS (E.).

Modern English Painter.

199. AN ENGLISH LANDSCAPE. Height, 36 in.; width, 48 in.

* Purchased at the Dowdeswell-Blakeslee Sale at the American Art Galleries.

FERRIS (STEPHEN J.—of Philadelphia).

200. TRAVELLING MUSICIANS. [Allegorical.] Oil painting on heavy paper; a very old man with violin, and his wife with drum, followed by a monkey, bear, a black cat and a raven. A young acrobat walking on his hands beside them, and a crowd following. 12 x 10 in. Paint worn in one or two spots.

GUARDI (FRANCISCO—Attributed to).

201. VIEW ON THE GRAND CANAL, VENICE. In frame, unglazed. 21¾ x 27¾. (Small hole in canvas.)

* Attributed to Guardi and bearing old French and Italian labels (on back) indicating, doubtless, that the picture was purchased some years ago as an example of Guardi's work.

202. VIEW ON THE GRAND CANAL, VENICE, a companion to the preceding lot. 21¾ x 27¾.

HOEBER (ARTHUR).

203. EVENTIDE. Canvas. 15 x 22 in. Signed.

* Landscape, with trees, by a well-known American artist and critic.

INNESS (GEORGE).

204. LANDSCAPE. Canvas. 36 x 54 in.

* A Rocky Pool in the Heart of the Forest at which the deer have come to drink. Masses of September foliage whipped by the storm which disappears to the right, the tree-tops touched with the reflection of the evening light in the west.

Unsigned, but purchased many years ago by the late Dr. A. B. Ball as an Inness, and strongly resembling the artist's early work.

UNKNOWN.

205. LANDSCAPE. Height, 10 in.; width, 7½ in.

MICHAEL ANGELO—Copy.

206. A SIBYL. Copy of one of the famous frescoes; large canvas in old frame. 46 x 40 in.

* From the estate of the late Dr. A. B. Ball.

NICHOLSON (G. W.).

207. ENGLISH LANDSCAPE. Height, 24 in.; width, 38 in.

* From the Estate of Mrs. N. F. Lewis.

NORTON (WILLIAM E.)

208. SCENE ALONG BOSTON HARBOR. Height, 38 in.; width, 30 in.

READ (T. BUCHANAN).

209. SHERIDAN'S RIDE. On a spirited black horse, Sheridan, in uniform and wearing the soft army hat, rides at full gallop toward the left. In his raised right hand he waves his sword and with his left he directs his horse across the field strewn with the flotsam of war. Through the haze and smoke the figures of men and horses are faintly seen in the background. Canvas, height, 53½ in.; width, 38 in. Signed and dated 1870.

300.00

SEARLES (E.).

210. SUNSET ON THE COAST. Height, 24 in.; width, 36 in.

* From the Estate of Mrs. N. F. Lewis.

UNKNOWN.

211. SHEEP AND LAMBS IN A STABLE. Height, 7½ in.; width, 6½ in.

UNKNOWN.

212. SHIP AT SEA in a storm. 15 x 8 in., on stretcher.

UNKNOWN.

213. STUDY OF A SETTER DOG. Height, 6 in.; width, 8½ in.

* From the Estate of Mrs. N. F. Lewis.

214. STUDY OF CUPIDS FOR DECORATION. Height, 12 in.; width, 10 in.

* From the Estate of Mrs. N. F. Lewis.

TAIT (A. F.).

215. SHEEP: Morning, Putnam County, New York. Height, 14 in.; width, 22 in.

* Purchased from the artist through the Gill Exhibition of American Artists at Springfield, Mass.

150.00

TENIERS (DAVID, the Younger: 1610–1690).

216. THE ALCHEMIST. Height, 15½ in.; width, 20 in.

* Pictures from the brush of Teniers, bearing the same title, but showing wide variation in composition, hang in the galleries of Dresden, Munich, St. Petersburg and elsewhere. From the Estate of Mrs. N. F. Lewis.

TENIERS (DAVID—Attributed to).

217. LANDSCAPE, WITH FIGURES. Old panel: Height, 12 in.; width, 15 in.

VAN BOSKERCK (ROBERT W.).

218. HUBBARTON HILL, from Forest Park Farm, Branden, Vt. Height, 20 in.; width, 30 in.

* Purchased from the artist through the Gill Exhibition of American Artists at Springfield, Mass.

VANDEVERDONK (FRANCOIS),

219. LANDSCAPE, WITH SHEEP. Signed. Panel, 11 x 15 in.

* With a signed slip on the back (in French) in which the artist states that the painting is by him. From the estate of the late Dr. A. B. Ball.

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